Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

B.2.	William Lawes.
B.3.	William Lawes.
D.229.	William Lawes.
D.238-40.	William Lawes.

REEL TWO

C.44.	Loose papers collected by Edward Lowe, 1661-82.
C.53.	Christopher Gibbons.
C.54-8.	Christopher Simpson, 'Months and Seasons'.
C.59-60.	Fancies and divisions for two bass viols.
C.61.	Divisions etc.

REEL THREE

C.64-9.	Fantazias and In Nomines.

REEL FOUR

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

REEL FIVE

C.81-8.	Music from the North family, Kirtling.

REEL SIX

C.89-91.	Music from the North family, Kirtling.
C.98-100.	Music from the North family, Kirtling.

REEL SEVEN

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

D.205-11.	John Hingeston.

REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
D.229.	See Reel One.
D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
D.261.	John Jenkins.

REEL TWELVE

E.382.	See Reel Nine.
E.406-9.	See Reel Seven.
E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.428.	See Reel Four.
E.429.	Sylvanus Taylor.

REEL THIRTEEN

E.430.	Christopher Simpson.
E.431-3.	'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.	'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL ELEVEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

D.245-7.	Part books copied by John Merro.
D.261.	John Jenkins.

D. 245-7

MSS.Mus.Sch.D. 245-7

Three part-books containing nearly 450 pieces for one, two, and three viols, including music for one, two and three lyra viols written in tablature. Among the composers whose works are included are Coleman, Coperario, Alfonso Ferrabosco II, Thomas Ford, Orlando Gibbons, Tobins Hume, Simon Ives, John Jenkins, Lupo, Morley, Daniel Nercum, John Oker and Thomas Tomkins. Copied, probably during a considerable period, mid-17th cent., by John Merro' * The arrangement is not entirely methodical and he did not assign a book to a part. In D.245, pp.284-5, is a summary in Merro's hand of Samuel Hoard's Gods love to Mankind, 1633.

* See P.J.Willetts in British Museum Quarterly XXIV, 1961, pp.73-4.

D. 245-7.2

MSS.Mus.Sch.D. 245-7

1 - 80. Pieces for two instruments in i and ii. The pagination agrees from pp. 1-66.

1-12. For two lyra viols, tuning not indicated, in tablature, Nos. 1-2 (pp.1-2) are the two parts of Byrd's 'Ne irascasis'; no.3 (p.3) is 'Mall Simes'. Nos. 4-12 are numbered 2-10. pp.1-11.

13-30. Unascribed pieces for 2 bass viols in staff notation. Nos. 18-30 are numbered 1-13. No.14, p.14 is for viols with organ, by Coperario (V. da G. Soc.5); nos. 15-16, pp.15-16, are for viols with organ by Ward (V. da G. Soc. 1-2). pp.13-22.

31-54. Music for 2 bass viols, 'Leero sett', in tablature. 31-8 (pp.23-8) are by A.Ferrabosco, pr.Lessons for 1, 2 and 3 viols 1609, pp.26-9: only nos. 33 and 36-8 (pp.25, 27-8), are here attr. to him: No.39 (p.29) is attr. to Michael East. Nos.40-54 are by Thomas Ford and are pr. in a different order is his Musicke of Sundrie Kindes, 1607, lessons 1-3, 5-9, 11-16, 18. pp.23-40.

55-8. 4 unascribed pieces in D mi. for two bass viols in staff notation. pp.41-2.

59-70. 12 pieces for two bass viols, 'Alfonso sett', tuning '5 ts', in tablature. Another version of 59, p.43, is no. 275, 41 in the series 235-80 below. 61, is a Coranto attributed to (or acquired from (?)) Jo. Sherley. 60 and 70, pp.43 and 50, are different versions of the same piece. pp.43-50.

71. 'Symon Ivy', piece for two viols, tuning '8ts', in tablature. Another copy is 'k,10' in the series 235-80 below. i, p.50; ii, p.58.

72-80. 9 pieces for two bass viols, tuning '8ts', in tablature, numbered 1-9. pp.51-7.

81 - 8. Music for 3 bass viols.

81-6. 6 pieces in tablature:

81. A.Ferrabosco, pr. his Lessons, 1609, p.32. i, ii, p.59; iii, fol.4.

82. 'Pavin A. Ferrabosco, pr. ibid, p.33. i, ii, p.60, iii, fol.4^{v}.

83-6. 'Leero', i, ii, pp.60-4; iii, fols.5-6^{v}.

D. 245-7.3

MSS.Mus.Sch.D. 245-7

87-8. 2 pieces in G mi., in staff notation. i, ii, pp.65-6; iii, fol.8. 88 is incomplete, the same part being copied in i and iii.

89 - 94. 6 pieces for 2 bass viols, in staff notation, numbered 1-6. 94, 6 is Morley's 'Go ye my canzonets'. i, pp.66-70; ii, pp.67-72.

93 - 132. Music for three parts.

95-108. 14 pieces for three bass viols by Tobias Hume, pr. in his Poeticall Musick, 1607: two lyra viols in tablature, i, pp.71-82 and ii, pp.73-83; and bass part in staff notation, iii, fols.9-12^{v}.

109-117. 'Mr. Morley his songs for 3 base (sic) viollS', numbered I - IX, in staff notation. Pr. his Canzonets, 1593. i, treble, pp.83-91; ii, treble, pp.84-92; iii, bass, fols.13-17.

- 109.I See mine own sweet jewel.
- 110.II Joy doth so arise.
- 111.III Lady those eyes.
- 112.IV Cruel.
- 113.V Hold out my heart.
- 114.VI Good morrow fair ladies.
- 115.VII Whither away so fast.
- 116.VIII Cease mine eyes.
- 117.IX Thirsis.

118-19. John Oker: 2 Fantazias for 2 trebles and bass, copied again in his set of 10, nos.352-61 below. i, treble, p.93; ii, treble, p.44; iii, bass, fol.17^{v}.

120-2. Coperario: 3 Fantazias for 2 trebles and bass, Meyer 2-4. i, treble, pp.149-50; ii, treble, pp. 94-5; iii, bass, fols.18-19.

123-31. Orlando Gibbons: 9 Fantazias, as printed ca. 1610. i, treble, pp.95-103; ii, tenor and treble, pp. 96-104; iii, bass, fols.19-23.

132. Three parts only of Byrd's 4-part Fantazia, Fellowes 1. i, treble, p.104; ii, tenor, p.105; iii, bass, fol.23^{v}.

D. 245-7.4

MSS.Mus.Sch.D. 245-7

133 - 70.	Music for solo viols.
133-54.	22 pieces, tuning 5ts in tablature. i, pp.106-33. Jo Sherlie is named as composer or donor on pp.113, 114, 115, 121, 123. The last piece is 'Bonny sweet Robin', p.133.
155.	'A saraband by Ed. Colledg. Harp sett' in tablature. Copied later. i, p.132.
156-60.	5 preludes for treble viol, in staff notation. ii, pp.107-16.
161.	Prelude for tenor or bass viol, in staff notation ii, pp.117-8.
162-8.	Preludium and 8 other pieces in tablature. ii, pp. 119-26.
169-70.	2 pavanes in tablature. ii, pp.127-30.
171 - 4.	Bass divisions.
171.	John Withy. i, pp.194-5, in tablature. ii, bass in staff notation, pp.131-2.
172.	Daniel Nercum, on Tregian's ground, in staff notation. ii, pp.133-4.
173.	Alfonso Ferrabosco, 'Sound out my voice'. ii, in staff notation, pp.135-7.
174.	Anon., in staff notation, ii, pp.138-40.
175 - 83a.	Incomplete parts in staff notation, for 5 pavanes with galliards for treble to a ground, numbered 1-5. No. 177, pavane 2, has no galliard. i, grounds for nos.1-4, pp. 92-3; ii, treble, pp.140-59.
183b.	Pavane for tenor in staff notation. ii, pp.160-1.
184 - 219.	Solo lyra viol music in tablature. iii, fols.24-35^{v}. All are tuned '8ts' except 184, fol.24 ('Pavin Mr. Alfonsoe') which is in '5ts'. Nos.186-8, fols. 24^{v}-5, and 201-2, fol.31^{v}, are pr. in Ferrabosco's Lessons, 1609, pp.34, 20 and 17. Nos. 190-1, fols. 26^{v}-8, are attr. to Daniel Nercum; nos.204, fol.32, and 206, fol.32^{v}, are attr. to R.T.(Robert Tayler).
220-34.	15 3-part fantazias by Thomas Tomkins (V.d.G soc. nos.1-15). i, 'Altus', pp.134-48; ii, '2nd treble', 'Tenor and '2nd Base', pp.161-75; iii, Bass, fols. 36-43.
235 - 80.	46 numbered pieces for two lyra viols, various tunings, in tablature. The first 20 are also lettered 'A' to 'U'. i, pp.151, 150^{v}, 151^{v}-7; ii, pp.176-96. 'E,5' and 'F,6' are the same piece, parts exchanged. 'J, 9' is 'See the building'; pr. by Playford, Muricki Recreation for the Lyra Viol, 1669;

D. 245-7.5

MSS.Mus.Sch.D. 245-7

'K,10' (the same as no.71 above), 'L,11' ('Humors'), and 'M,12' are attr. to Simon Ives; 'N,13' 'U,20' and 24 are attr. to W. Cramford or Cramforth; 'O, 14' and 'P, 15' are attr. to Jo. Maynard; nos.22-3 and 35 are attr. to Jo. Bosley; no.26 is attr. to Mr. Woodington; nos.32-3 are Galliard and 'Redes pavin to the galliard'.

281. Simon Ives: Suite for 2 lyra viols, tuning '5ts', in tablature. i, pp.170-1; ii, pp.195-6.

282 - 300. 19 solo lyra viol pieces, various tunings, in tablature. iii, fols.43^{v}-9. Names are on fol.44, 'Westleys Galliard', fol.47, 'Robin Hood', and fol.48, 'J. Sheerlie'.

301 - 22. 19 3-part pieces in staff notation.

301-9. Fantazias numbered 1 - 9.

1. Coperario, Meyer 1. i, tenor, p.172; ii, treble, p.197; iii, bass, fol.49^{v}.

2. Thomas Tomkins. i, tenor, p.173; ii, treble, p.198; iii, bass, fol.50.

3-9. Lupo (only no.7 is ascribed. Meyer nos.2-5, 14-15, 8). i, various instruments, pp.174-8; ii, treble, pp.199-203; iii, tenor and treble, fols.50^{v}-2^{v}. A second copy of parts of 8 is in i, p.183 and ii, p.208.

310-17. Dance movements for 2 trebles and bass, numbered 1-8.

310-13. 1-4. Jenkins, V. da G.Soc.4-part nos.19, 18, 20; Newberry no.68. i, bass, pp.178-80; ii, treble, pp. 204-5; ii, treble, fols.52^{v}-3^{v}.

314. Alman, Simon Ives. i, bass, p.180; ii, treble, p.206; iii, treble fol.53^{v}.

315. 6. Alman, Jenkins, V. da G.Soc. 4-part no. 34. i, bass, p.180; ii, treble, p.206; iii, treble, fol.53^{v}.

316. 7, Alman, W. Lawes. i, bass, p.181, ii, treble, p.206; iii, treble, fol.54.

317. 8. Alman, Jenkins. V. da G.Soc. 4-part no.4. i, bass, p.181; ii, treble, p.206; iii, treble, fol.54.

318. Galliard for 2 trebles and bass. i, treble, p.181, ii, bass, p.208; iii, treble, fol.54.

319. Fantazia for 2 bass viols. i, p.182; ii, p.207; iii, fol.55^{v}.

D. 245-7.6

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320-3. Treble songs with unfigured bass.

320. O hear my prayer. iii, fol.54v.

321. O Lord make haste. iii, fol.35a.

322. Fire, fire lo here I burn by N. Laniere, words by E. Campion, pr. Playford's Select Ayres and Dialogues, 1669. iii, fol.55av.

323. Grieved with my pain. iii, fol.35b.

324 - 5. Lyra viol solos in tablature.

324. Jenkins, tuning '8ths'. i, p.184; duplicate, ii, p.217.

325. W. Lawes. Coranto. i, p.185; duplicate, ii, p.217.

326 - 44. Almans and Ayres for bass and treble, in staff notation, numbered 1-19. i, treble, pp.184-91; ii, bass, pp.210-15. 225. Nos. 326-7, 335-6. 338-9, and 341. 1-2, 10-11, 13-14, 16, are attr. to John Jenkins: 326 in V. da G.Soc. 4-part no.37; nos. 328-9, 3-4, are attr. to Alfonso Ferrabosco; nos. 330-4, 337, 340, 5-9, 12, and 15 are attr. to Charles Coleman. Nos. 342-4, 17-19 were added at a different time: 343, 18 is pr. in Adson's Courtly Masking Ayres, no.19.

345. Daniel Nercum; Divisions on a ground for solo bass. i, tablature, pp.192-3; ii, staff notation, pp.209-10.

346 - 51. 6 pieces for solo lyre viol, in tablature.

346. Simon Ives. ii, p.215.

347. Simon Ives, 'The Widdow'. ii, p.216.

348. Simon Ives, Mr. Whitlock's Coranto'. ii, p.216.

349. Mr. Jenkins, another copy of 324 above. ii, p.217.

350. Mr. Lawes, another copy of 325 above. ii, p.217.

351. Coranto. ii, p.218.

351 - 61. Mr. John Oker. Fantazias for 2 trebles and bass, in staff notation, numbered 1-10. i, treble, pp. 196-9 (no.10 is lacking); ii, bass, pp.219-23; iii, treble, fols.56v-9.

362 - 3. 2 duos for treble and bass, in staff notation. ii, bass, pp.223-4; iii, treble, fols.59v-60.

364 - 77. 14 dance movements for solo lyra viol, various tunings, in tablature. i, pp.200-7.

378 - 93. 2-part dances.

D. 245-7.7

MSS.Mus.Sch.D. 245-7

378-87. Movements for treble and bass in staff notation, numbered 1-10. i, treble, pp.208-11; ii, bass, pp.226-8. 1-3, 5-7 are by Jenkins:(378 V. da G.Soc. 4-part no.32; 379 no.43; 580, no.49; 382, no.33; 383, no.44; 384, no.52). 9 is by Coleman; 7, 8 and 10 are marked 'Mr. Hartwell'.

388-93. 6 dances in staff notation, the last (or all (?)) attr. to Ives; i, treble, pp.211-12; ii, bass, pp. 229-30.

394 - 400. Pieces for two and three viols, in staff notation unless otherwise described.

394. Mr. Cuttinge. i, tenor, in tablature, pp.212-13; ii, bass, p.230.

395. Mr. Johnson. i, tenor, in tablature, p.213; ii, bass, p.230.

396. Mr. Jenkins: Almane. i, treble, p.214; ii, bass, p.231; iii, treble, fol.60^{v}.

397. Mr. Ives: 'The Wagge'. i, treble, p.214^{v}; ii, bass, p.231; iii, treble, fol.60^{v}.

398-400. 3 2-part almanes. i, treble, p.215; ii, bass, pp.231-2.

401. 'For the lute set and leero viol1'. i, bass, staff notation, p.216; ii, lyra, tablature, p.232.

402 - 12. 11 pieces for 3 lyra viols by Coperario, in tablature. i, pp.218-29; ii, pp.233-44; iii, fols.61^{v}-7^{v}.

413 - 14. 2 pieces in tablature. The first, by Alfonso Ferrabosco, is copied again at 422 below. The second is Tallis's 'O sacrum convivium', copied again as no. 421 below. iii, 67^{v}-71.

415 - 23. 8 pieces for solo bass viol in staff notation, with one for treble and bass.

415. Prelude in G mi. ii, pp.245-6.

416. 'Vidi pianger madona', ii, pp.247-9

417. Air or prelude in G mi. ii, pp.249-50.

418. Cormacks Almaine by Daniell Nercum. ii, p.251-2.

419. S^{r} Thomas Brooks Pavin, ii, pp.252-3.

420. Galliard for treble and bass, in score. ii, p.253.

421. Tallis. 'O sacrum convivium'(= 414 above). ii, p.253-6.

422. 'Alfonsos'. ii, pp.256-9.

423. 'Cuttings Galliard'. ii, pp.259-62.

D. 245-7.8

MSS.Mus.Sch.D. 245-7

424 - 49. Music for two trebles and bass copied by another hand in staff notation.

424-48. 25 dances by John Jenkins, including V. da G.Soc. Newberry Airs nos. 11, 12, 10, 32, 22, 30, 23. i, treble, pp.230-8; ii, bass, pp.264-71; iii, treble, pp.72-6.

449. Movement by Deering. i, treble, p.239; ii, bass, p.271; iii, treble, fol.76v.

Upright 4^{o}, iv + 294, iv + 288 pages and i + 102 leaves. Quiring normally in fours, but i includes two, and ii three, scattered gatherings of eight. Watermark Coat of Arms, not in Heawood.Ruling was done according to need, and blank pages remain at the ends of the volumes. Binding: brown calf with central gold floral device, blind fillets enclosing gold fillets; formerly tied witb green strings. Owned by William Iles, 1673. Sent by him with 7 other books to Dr. Fell, Dean of Christ Church, 'for the use of the publicke Musick Scoole in Oxford' according to E. Lowe's inscription in each volume. i, was numbered 9, ii, 8, and iii, 10. Not in 1682 catalogue. Music School B.4. 1-3. Hake no. CX.

MS.Mus.Sch.D.251

see with

MS.Mus.Sch.C.78

D.261

MS.Mus.Sch.D.261, fols.39-76

Two formerly separate MSS., 'Organ Part to Mr. Jenkins Division Lessons for 2 Base Viols & a Treble' and 'a 2 Violin con Viola'. Copied by the same expert hand that annotated the parts in MSS.Mus.Sch.D.241-4. The contents are marked 'examined'. Probably all belonged to Theodore Colbey, and the hand may be his*, mid-17th cent. Fols.61 and 76 are the cover, inscribed by E. Lowe after March 1665 'Organ Partes to Mr. Jenkins fancies Division for 3 partes. prickt in the Bookes with vellim covers & given mee by Mr. Colbius Organist of Exeter'. The V. da G.Soc.adopted the numbers of these manuscripts.

1 - 9. Division Lessons for 2 basses and a treble. Airs (Fancy, Allemand and Courant; no.3 has 2 Courants) intermittently numbered I-XXVII.

1. G mi. Fols.39-42.
2. A mi. Fols.42^{v}-4.
3. A mi. Fols.45-6^{v}.
4. B♭. Fols.47-9^{v}.
5. C. Fols.50-2.
6. D ma. Fols.53-4^{v}.
7. D mi. Fols.55-6^{v}.
8. E mi. Fols.57-8^{v}.
9. D mi. Fols.59-60^{v}.

10 - 16. 'a 2 Violin con Viola'. Suites of 'Fancy' and 'Ayre', numbered I-XIV. V. da G.Soc. 1-7.

10. G mi., M.7. Fols.62-3^{v}.
11. A mi., M.8. Fols.63^{v}-5^{v}.
12. B♭ ma., Fols.65^{v}-7.
13. C ma., M.10. Fols.67^{v}-9.
14. D ma. Fols.69^{v}-71.
15. E mi. Fols.71^{v}-3.
16. F ma., M.6. Fols.73^{v}-5.

Large upright 4^{o}. 1-9; 3 gatherings, of 14, 6 and 2; watermark: Bend and Lily, not in Heawood; ruling: 8 5-lined staves, altered to 6 lines; black marginal ruling at both edges. 10-16; 3 gatherings of 4, one of 2; watermark: initials (?) in corner, not in Heawood; ruling: 10 6-lined staves, altered from 5-lined on last bifolium. With MSS.Mus.Sch.D.241-4 as no.26 in 1682 catalogue. Music School 4^{o} B.5-6. Hake, part of CXXV.

* cf. A. Ashbee, Chelys, i, 1970, p.8.